GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

VOL. X. No. 10. JUNE, 1897. Single Copy 10 Cents. Fifty Cents a Year.

MRS. C. A. LANG.

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CONTENTS No. 2.—Schott, In Love with a Coon, arr. Le Barge; Russian Mazurka, La Czarina, arr. Le Barge; The Angels Dream, arr. D. Tipaldi; March, The Iron King, arr. Geo. Barker; Waltzes, Queen Marion, arr. Le Barge; Gavotte, Love's Secret, arr. S. Gargiulo; La Hamaca, arr. Chas. E. Pratt; Schott, We Two, E. H. Frey; Mazurka, Helena, J. Lombardero; Selection, La Traviata, arr. Walter Vreeland; Caprice, Loretta, arr. C. G. Pratt; Minuetto from Falstaff, arr. A. Luigi; Nocturne, arr. C. J. Dorn; Overture, Home Circle, arr. Walter Vreeland; Waltzes, Tramore, C. J. Dorn; Memories, D. Tipaldi; Galop, Around the World, L. Tocaben; Inter-Mezzo, Ball Room Whispers, arr. D. Tipaldi; Polonaise, Royal Purple, L. Tocaben; Spanish March, Roumania, arr. Luis T. Romero.

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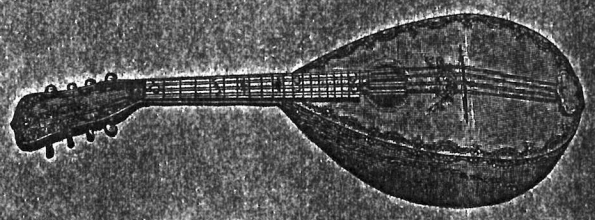

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4-98

THE SONG OF THE CIRCUS.

(R. K. Munkittrick in New York Journal.)

The song of the circus is heard in the land,
The banners are silken from far Samarcand
That wave o'er the wombat, the quaggs and gnu,
The camel, the yak and the blithe kangaroo.

The hand-painted zebra's a symphony grand,
The song of the circus is heard in the land,
The poster is blooming green, yellow and red,
And stands the blithe urchin with joy on his head.

The barrel of fancy we spin on our shoon,
And jump from the nag through the paper balloon,
The song of the circus is heard in the land—
The trick mule embroiders his tricks on the sand.

The peanut discourses its solo serene,
With envy the red lemonade's turning green,
The clown on the sawdust cavorts to the band,
The song of the circus is heard in the land.

MRS. C. A. LANG.

The subject of our cut article this month is a native and resident of the Green Mountain State, Mrs. C. A. Lang, of Montpelier. Her native town is St. Albans. Mrs. Lang inherited musical genius and played the piano when but nine years old, and she has taught this instrument for years. She was a student at the New England Conservatory of Music under Otto Bendix and others, while her musical training on the banjo, mandolin and guitar has been acquired under such masters as Romero, Bemis and Babb, supplemented by her own discipline. She has taught these three instruments some ten years now, having pupils in Montpelier and vicinity, a large class of pupils in Waterbury and at Goddard Seminary, Barre. She has also successfully taught in Burlington.

Mrs. Lang's favorite instrument is the guitar, though she is enthusiastic as regards both banjo and mandolin, piano, and music generally, and often makes a trip to the Hub to keep in closer touch with the musical trend of the times. She gave a very successful concert in January at Montpelier, with Farland present, which has been the means of increasing interest in the banjo in Vermont's capital city and the surrounding towns. Personally Mrs. Lang is a very pleasant lady to meet, and popular among her pupils and acquaintances.

THEY GET THE "GLAD HAND."

A novel use of the electric current can be seen and heard at the music studio of Thomas J. Armstrong, in Philadelphia. As you step on the mat to enter his cosy apartments, the familiar strains of "Auld Lang Syne" are heard overhead. The music ceases as you step off the mat. A tiny electric motor, run by battery power, nailed on the wall above the door, runs a small music box. The pulley on the music-box is a home-made affair, and the motor and music box are coupled together with string belting. Yet the little motor is ever ready to mote and the music starts up at once to welcome your entrance.

DEATH OF THOMAS E. GLYNN.

Thomas E. Glynn, the famous banjo artist, died at the Cambridge Hospital Saturday, May 29, after a short illness from typhoid fever. He had been, so far as known, in the enjoyment of his usual health up to about ten days before his death and had filled an engagement at the old Howard Athenæum the week of May 10.

Thomas E. Glynn was born in Portland, Me., about twenty-six years ago, where his father and four sisters are now living. His mother died only three months since in that city. Mr. Glynn was married Oct. 17, 1896, to Miss Ida White, a well-known young lady of Wilkesbarre, Pa.

Mr. Glynn was a born musician and early showed the genius which later made him one of the famous banjoists of his time. His first professional engagement was at the Nickolodeon on Court street, then under the management of Col. William Austin, now the Palace Theatre. From that time on he has been constantly before the musical public and his name is a familiar one in all the leading vaudeville houses of the country. With Harry Hamilton, the violinist and comedian, under the name and style of Hamilton and Glynn, he was associated for six years or more, the association terminating some two years since. They were high salaried artists and in demand everywhere. Since this dissolution Mr. Glynn had played alone and has been much in demand everywhere. He was contemplating a trip to Europe this summer.

As a player Mr. Glynn's execution was something marvellous and by many he would be considered to have been the most entertaining banjo artist in the country. It was a treat to listen to his playing and he enjoyed nothing more than to play his favorite instrument for the amusement of his friends. In fact he always kept his banjo close at hand. As a composer he has written some of the most popular banjo music ever published, instanced in such compositions as "The Crusaders' Galop," "Gloriana Waltz," "Sounds from Africa," "Blushing Rose Galop," "Ahead of Times Grand March de Concert," "West Lawn Polka," "Nigger in a Fit," "University Grand Waltz," the latter his latest and best in the waltz line, and a gem in itself. He played only his own compositions. He was a prolific composer and had already in view some new pieces which he hoped would excel any he had yet written. His loss will be greatly felt in the musical world and in the banjo fraternity especially.

AN OLD-TIMER.

Boston's Music Hall organ was sold at auction recently. This great instrument was the result of the agitation carried on by music lovers during several years. The organ was ordered in 1857, after a thorough investigation of the most noted organs in Europe, by a committee of which Dr. J. Baxter Upham was chairman. The money, $60,000, was raised partly by public subscription and partly by an appropriation by the Music Hall Association.

In November, 1863, the organ was opened with solemn and imposing ceremonies, and the sentiment was expressed that it would stand "the hope of art in future years."

After twenty years of memorable existence the organ was sold in order to make an improvement which, the lovers of the organ declare, has not been effected, or at any rate not effected so completely as to justify the removal of their idol.

In 1884 the organ was bought by Mr. William O. Grover for $5,000. His intention was to place it in a concert hall projected by Dr. Tourjee, and to be erected at the rear of the New England Conservatory. To await the completion of their plans the organ was stored away in a shed back of the conservatory building. So carefully was it packed away that recently when examined by a large number of spectators, the parts of the instrument seemed as good as new.

When Mr. Frank A. Leonard, the auctioneer, took his stand the large shed was pretty well filled with spectators, among whom were Mr. B. J. Lang, one of the first organists who ever played this instrument; Mr. Carl Faelten, director of the New England Conservatory; Mr. Everett E. Truette and several other well-known organists, representatives of several organ building concerns, and a large number of students.

Only one bid — $1,500 — was received, the purchaser being a representative of the

Methuen Organ Company, acting under instructions from Mr. E. F. Searles, the millionaire, who is known to be an enthusiast on the subject of organs. The only information obtainable from that gentleman was that the organ will be moved at once to Methuen and stored there until the proper opportunity arrives for setting it up. Eventually it will without doubt be set up in Methuen, either in some building already in existence or in one to be erected.

CONCERTS.

Of the concert of the Boston Ideal Club at the Blue Hill Maine, Academy graduating exercises May 27, the Ellsworth *American* says: "The concert consisted of music by the Boston Ideal Club, and readings by Miss Lillian M. Kane. The Ideal Club was composed of G. L. Lansing, director; B. E. Shattuck, L. H. Galeucia, A. C. Robinson, A. A. Babb. The music was largely instrumental, but included several pleasing vocal selections. The instruments used were banjos, mandolins and guitars, and the music produced struck a responsive chord in the hearts of the audience. Mr. Lansing's artistic performance on the banjo was a revelation of the possibilities of that instrument. His humorous songs brought down the house, and he was forced to respond to repeated encores. The choruses were also very good. The Ideal Club has every reason to feel flattered by the reception it received at the hands of a discriminating Bluehill audience.

The concert of the Wellesley Glee and Mandolin Club at Steinert Hall, this city, on Monday evening, May 17th, was a great artistic success. The Glee Club sang splendidly. There are seventeen young ladies in the Mandolin Club and never have we listened to better renditions than those given by this organization. Their playing of the Intermezzo from Cavalleria Rusticana was a gem. Miss Floyd Smith, the director, deserves great credit for bringing the club to its present state of excellence. The club is coached by Mr. Lansing.

The Zingari Banjo and Guitar Club gave its third annual smoking concert in the armory of the Victoria Rifles, Montreal, Friday evening, April 23, it being a conspicuous success. Mr. Meredith Heward, Montreal's favorite banjoist, was on the programme for a solo, "Cradle Song," arr. by Farland (Hauser), and he was several times recalled. The Zingari's demonstrated anew their popularity under the direction of Mr. Heward, being heartily encored. The rest of the programme was finely given and received. Following is the make-up of the Zingari's: Mr. Henry Brophy, Hon. President; banjeaurines, Mr. M. Heward (conductor), Mr. F. C. Wolever (committee), Mr. F. T. H. Bacon, Mr. W. H. Simpson, Mr. H. H. Hilborn; second banjeaurines, Mr. W. T. Rodden (president) Mr. C. E. Howard; banjos, Mr. A. W. Roper (Sec.-Treas.) Mr. J. H. A. Clarke, Mr. George Browne; bass banjo, Mr. R. M. Rodden; guitars, Mr. C. J. Saxe (committee, Mr. J. A. Baylis, Mr. J. D. Baile, Dr. Stuart Nichol (committee), Mr. A. R. Holden; piano, Mr. F. T. Tooke (committee.)

Lack of space, it being the end of the month, prevented us from making more than brief mention of Prof. Lew Crouch's banjo, mandolin and guitar concert at the Pawtucket, R. I., Auditorium Friday evening, April 30. Prof and Mrs. Crouch were assisted by the Boston Ideal Banjo, Mandolin and Guitar Club: Miss Florence Lincoln, mandolin; Mr. A. Chas. Fountaine, tenor; Miss Florence Delabare, violin; Miss Carrie E. Holmes, mandolin; Miss Ellen Holmes, accompanist; Mr. George A. Slocum, accompanist, and Miss Helen King Russell, reader. Mr. Crouch in his banjo solos, and Mr and Mrs. Crouch in mandolin and mandola duet gave an excellent account of themselves; the Ideals were up to their usual high standard and the Misses Lincoln and Delabare in their rendition of Mr. Crouch's arrangement of "My Old Kentucky Home" were much appreciated. The mandolin work of Miss Holmes was also very pleasing.

Mr. Will C. Pepper's banjo concert at Steinway Hall, London, Friday evening, April 9, was a successful recognition of this English artist's musical talent. Miss Lilian Bryant was the conductor, assisting talent including Mr. A. H. Nassau-Kennedy, formerly of Montreal, Mr. Olley Oakley and Mays and Hunter, Bertie Meredith and Mr. Alf Wood and Mr. Pepper himself, in banjo solos, and Miss Ida Halfpenny in mandolin solos, together with a select aggregation of banjeaurines, first and second banjos and guitar performers consisting of Messrs. W. Carden Mayor, Bertie Meredith, Will C. Pepper, banjeaurines; Arthur Sullivan, H. A. Lampe, first banjos; A. Stradling, J. Munkenbeck, second banjos; S. A. Halfpenny, guitar.

On May 13, Claud C. Rowden gave his grand banjo, mandolin and guitar festival at Handel Hall, 40 Randolph street, Chicago, at which A. A. Farland assisted. Other talent was a mammoth banjo and mandolin orchestra under Mr. Rowden's direction, Miss Jennie M. Durkee, the Chicago guitarist, Messrs. Farland and Rowden in banjo duets, Miss Rose M. Eversole and Mr. Farland in piano and banjo duets, Miss Helena Fredrick, soprano, and banjo obligato by Mr. Farland. It was a thoroughly successful entertainment from all stand-points, the most successful in Mr. Rowden's opinion, ever given by him. Mr. Farland played with his usual brilliancy and the work of the orchestra under Mr. Rowden's able lead was exceptionally good.

Mr. Arthur H. Plante's first annual concert at Sanford, Maine, Wednesday evening, April 29, of which we made brief mention in the May GAZETTE just before going to press, was a very successful affair all around, judging from the various reports we get of it. The audience was a good one and highly appreciative of the fine programme offered. The well known Amberside Trio of Boston was one of the principal attractions, and their excellent banjo work captivated their Maine hearers. Messrs. Reny and Plante in zither and guitar and mandolin and guitar duets were given a fitting recognition of their excellent work. Other able talent assisted. Prof. Plante is to be congratulated on his distinct success.

Mr. Johnson Bane, the noted guitar artist, gave a recital May 6, at the handsome new studio of Mr. J. Earl Rabe, No. 50 Columbia Building, Columbus, O. Mr. Bane made a fine impression, being almost immediately booked for several private recitals, as a result. Mr. Bane is indeed a wonderful interpreter of his chosen instrument, and his rendition of Chopin, Mozskowski and other masters is art of the finest sort, and a revelation to his hearers. The result of Mr. Rabe's shrewd move will undoubtedly be a boom to guitar business in Columbus' musical circles.

A MUCH MOOTED QUESTION.

That a sojourn in Europe is a necessity to every vocalist who wishes to do even splendid work is becoming more and more a mooted question. Mme. Melba writing on this subject says: "For the average singer America offers most excellent teachers; she can find all she needs at home. For operatic singers some foreign training is practically necessary so long as impresarios consider Europe their market and retired artists make Europe their home. * * * But no girl, she adds, unless she has money to throw away—I mean by this a large fortune to spend—should go abroad for vocal instruction until she has been passed upon musically, by at least two artists—people who value the glory and fair name of their art, and the life and perhaps the honor of the would-be singer too highly to advise her to enter upon a career of privation and hardship where there is for her, by nature's fixed decree, no possibility of success. If possible, these artists should be strangers to the singers—people who will not be moved nor swayed by any personal interest and will therefore speak only truth. But only those so passed upon, and those others who can afford to indulge a hobby, should ever go abroad for instruction."

Mr. George E. Dearborn, a well-known piano dealer of Philadelphia, died in that city May 7, after a long illness. He was born in 1825 in Kensington, N. H. He leaves a widow, two married daughters and four grand-children.

GATCOMB'S
MUSICAL GAZETTE.

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1 Column,	1 insertion	$7.00
1-2 "	1 "	4.00
1 inch,	1 "	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

JUNE, 1897.

EDITORIAL.

Decoration Day has come and gone and the Seventeenth of June and Independence Day loom up in the immediate foreground. Let us hope the weather on these two occasions will atone for that of Memorial Day, which was marred both for the "vets" and people generally by a rain and muddy streets as a consequence. The day was of unusual interest, being marked by the dedication of the monument to Col. Robert G. Shaw, and the attendance of New York's famous Seventh Regiment and its band and the presence of the war-ships Massachusetts, Texas and New York.

Scarcely two months since the GAZETTE chronicled with cut and accompanying biographical sketch the death of the veteran banjoist, George H. Coes, which occurred at his Cambridge home, full of years and professional honors. In the University City also, on Saturday last, May 29, "Tommy" Glynn, the famous banjoist and artist of the present day, passed away at the Cambridge Hospital, after only a week's illness from typhoid fever, aged only about twenty-six years. His death will come as a shock to his friends and acquaintances, many of whom were not even aware of his illness. Thomas E. Glynn was a brilliant artist, and his early death, with what should have proved a notable musical career ahead of him, will be deeply deplored by all who knew him.

There is a species of "yaps" who lay claim to musical abilities of the higher sort by inditing ill-written scrawls to the editor, which they sign "Prof." So-and-So. They make us editors very tired, and when the tired feeling comes on after such an ebullition of genius we feel like taking to the woods right off. May their tribe decrease.

Our readers must not overlook the cold fact that the GAZETTE is an advertising medium whose claims cannot be too lightly estimated. Our little paper circulates everywhere almost, in fact, from "Africas sunny fountains to India's coral strand," and not to mix the figure of speech too much teachers, players, managers and everybody should climb on the band wagon without further delay. A little money thus judiciously invested goes a great way and the returns are not always readily seen even when their results are being felt.

We refer our readers to the advertisement on the cover of the GAZETTE of the Howe-Orme guitars, mandolins and mandolas. These instruments are a comparatively recent thing on the market, but they are in great demand and Elias Howe and Co. are way behind on their orders for these instruments.

Thomas E. Glynn's latest composition, "University Grand Waltz, for banjos or for banjo and piano, is selling like hot cakes. Published by the L. B. Gatcomb Company.

The manufacture of banjos, mandolins and guitars is going merrily on. These instruments are certainly in demand. Apropos to this the "Bay State" factory has taken on several new hands to comply with the demand for these well-known instruments.

Now is a good time to buy one of the all aluminum mandolins to take on your vacation trip. Change of weather has no effect on them whatever. Made by the Hutchins Manufacturing Company, Springfield, Mass. L. B. Gatcomb Co., Boston, agents.

June, the summer month, is once more with us, and the concert program will now give way to the lighter music of the seaside and mountain resorts Our musicians will hie themselves thence with others and combine, as the others perchance may not, pleasure and profit in ther outing.

ARE MUCH PLEASED WITH IT.

DIGHTON, MASS., May 10, 1897.

L. B. GATCOMB:

Dear Sir—The May GAZETTE arrived yesterday. I find it very interesting, and fine music—"big value for small money." Is something attractive. I hope you will make a success of your new venture (50 cents per year.) If it does not pay in one way try it in some other. "We will see you through all right."

Yours truly,

O. R. BABBITT.

JERSEY CITY, N. J. May 11, 1897.

L. B. GATCOMB CO.:

The GAZETTE is "ahead of the times"—this issue.

JOHN A. MADSEN.

"Gatcomb's Musical GAZETTE" appears much improved by the addition of colored covers It is a good, worthy magazine for banjo, mandolin and guitar players. Subscription is only 50 cents, and it should have a very large subscription list.—*The Musical Courier.*

"Gatcomb's Musical GAZETTE, published by the Gatcomb Co., of Boston, improves with every issue. The April number is a distinct improvement on its predecessors. —*John C. Freund's Musical Trades.*

From W. J. Dyer and Bro., St. Paul, Minn: For two mandolins, guitar and piano, "Belle of the West" (Schottische) by Liberati, 75 cents; "Belle of the North" (two-step), by Ida Groff, 60 cents.

From Brooks and Denton, New York: For two mandolins and guitar, "Herald Square March," by J. A. Silberberg, 40 cents; for piano, "La Gracile" (gavotte) by Paul Rubens, 50 cents: vocal, "Then Mamma Kiss Papa for Me," by Will Lyle, 40 cents; "The Same Sad Story" by Dave Reed, 40 cents.

From C. L. Partee Music Co., Kansas City: For banjo, "De Coontown Jubilee Cake-Walk," by C. L. Partee, 40 cents; "Onoko Two-Step," by Acker, 30 cents; for two mandolins and guitar, "The Forest King" (march), by Van L. Farrand, 50 cents.

From Charles A. Brutting, Cincinnati, O.: Vocal, "Molly O'Moore," by Pauline B. Story, 50 cents.

From C S. Minter, Little Rock, Ark.: For banjo, "Bass Solo Waltz," by Minter, 40 cents; for mandolins, banjos and guitars, "Sounds from Arkansaw," by Minter, 50 cents.

From Van L. Farrand, Menominee, Mich.: For two mandolins and guitar, "The Story Teller Waltzes," by Farrand, 75 cents. "Oakwood Beach Two-step," Farrand, 50 cents.

John H. Williams, Hartford, Conn.: For guitar, "The Blackbird" (waltz romantic), 30 cents.

From Walter Jacobs, Boston: For two mandolins, guitar and piano, "O. K. Collection" (each part separate) first mandolin, 75 cents; second mandolin, 75 cents; guitar acc, 75 cents; piano acc., $1; by Walter Jacobs.

For two mandolins and guitar, "Vienna Mabelle, Jacobs, 40 cents; "Largo," arr. Jacobs, 40 cents; "Eolian Polka," Bidez, 40 cents; "Passing of the Guard," arr. Jacobs, 60 cents; "Love's Dreamland Waltzes," arr. Jacobs, 60 cents; "Boccaccio March," arr. Jacobs, 40 cents; "Chorus from Lohengrin," arr. Jacobs, 40 cents: "Prison Song" (from Il Trovatore), arr. Jacobs, 40 cents, "The Heart Bowed

Down," arr. Jacobs, 30 cents; piano accompaniment to any of the above.

For two mandolins and guitar, "Then You'll Remember Me," arr. Jacobs, 30 "Cavelleria Rusticana" (intermezzo), 60 cents; "Song of the Nightingale, arr. Jacobs, 30 cents.

From George Barker, Boston: "Guitar Solos for Amateur and Advanced Players," by Barker (in six collections), 60 cents each.

From Jean White, Boston: For guitar, "Waltz Facile" (Mazourka Tyrolese) by C. J. Dorn, 30 cents; "Contentment," Dorn, 30 cents; "Barcarolle," and "Dream," Dorn, 30 cents; "On the River," Dorn, 30 cents; "Airs from Elisire de Amour," arr. Dorn, 30 cents; for two mandolins and guitar, (gavotte) "Shower of Roses," by Le Barge, 40 cents, "In Love with a Coon" (schottische), Wheeler, 50 cents; march "Amazon," Le Barge, 40 cents; "La Czarina," arr. Le Barge, 60 cents.

From White-Smith Publishing Co. For mandolin and guitar, "The Briar Rose," by E. H. Bailey, 40 cents; "Melodie in F" Rubenstein, arr. Plante, 25 cts.; "Jack and the Bean Stalk," arr. Barker, 40 cents; "El Lillelo" (danza), arr. Plante, 25 cents; "Forest Flowers Waltz," by J. Harry Gould, 35 cents; "Stock-brokers Quick-step." by George Barker, 30 cents.

From L. D. Burford, Toledo, O.: "Scales and Exercises for Banjo, by Burford, 75 cents.

From Frank Bush, Belleville, Kan.: Vocal, "Lost Ship Waltz Song" by Frank Bush, 60 cents.

From John W. Grant, New Glasgow, N. S.: For two banjos, "Flight of the Fairies" (mazurka), by J. W. Grant, 40 cents.

From H. N. Magee, Brooklyn, N. Y: For piano, "Brooklyn Life," (two-step) by Charles R. Muller, 50 cents.

From Robert Buechel, St. Louis. Vocal, "The Checker Board of Life," by Buechel, 50 cents.

From E. B. Guild, Topeka, Kan.: For two mandolins and guitar, "The Grenadiers," by W. H. Graham, 70 cents.

From Wm. C. Ott & Co., Beaver Falls, Pa.: Vocal, "Life's Voyage" (waltz song), by J. S. Duss, 50 cents; "Blue Eyes," (waltz song) by R. T. Townsend, 40 cents; for three mandolins and guitar, "Blue Eyes," 50 cents; for guitar solo, 40 cents.

From Alfred Chenet, Boston: For guitar, "La Bostonese" (gavotte) and "La New Yorkaise (waltz), 30 cents.

Beginning next season, the Khedive's theatre at Cairo will give operas only in Italian. Four years ago the majority in favor of French troupes was ninety. This year Italian was preferred by the subscribers by one vote.

Banjo .... Picks.

Mr. William Horan of Roxbury, Mass., is one of the best amateur banjoists to be found anywhere.

One has but to watch the interest shown by an audience when a banjo soloist is due to appear to appreciate the popularity of the instrument.

Mr. Johnson Bane, the noted guitarist, gave a highly entertaining recital at the studio of J. Earl Rabe, 50 Columbia Building, Columbus, O., Thursday evening, May 6.

Polk and Kollins, classical banjoists, are among the greatest hits in the banjo line that have appeared at Keith's New Theatre here. They hold their own against all new-comers.

A composer has calculated that the minimum pressure of the finger playing moderately is equal to a quarter of a pound. At times a force of six pounds is thrown upon a single key to produce a solitary effect. Perhaps if the average banjo student would put as much "power" in their *practice* the good banjo players would be more numerous.

The Boston Ideals furnished the music for the graduating exercises at Blue Hill, Me., May 21st. The following day they divided into two parties. Messrs. Babb, Galeucia and Robinson, under the guidance of Mr. A. T. Hinckley, one of Blue-Hill's leading merchants, drove out to Torrey Lake and tried to inveigle the wary trout from it's lair. Messrs. Lansing and Shattuck, escorted by Mr. John Snow, one of the town's best known citizens followed up a brook. They returned footsore and weary. but felt well repaid when they counted up the day's catch.

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171 Tremont Street, Boston, Mass., U. S. A.
E. C. BURBANK—Editor.
SUBSCRIPTION, 50 CENTS A YEAR.
Foreign Subscription, 75 Cents.

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1 Column,	1 insertion	$7.00
1-2 "	1 "	4.00
1 inch,	1 "	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.
Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.
Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

JUNE, 1897.

EDITORIAL.

Decoration Day has come and gone and the Seventeenth of June and Independence Day loom up in the immediate foreground. Let us hope the weather on these two occasions will atone for that of Memorial Day, which was marred both for the "vets" and people generally by a rain and muddy streets as a consequence. The day was of unusual interest, being marked by the dedication of the monument to Col. Robert G. Shaw, and the attendance of New York's famous Seventh Regiment and its band and the presence of the war-ships Massachusetts, Texas and New York.

Scarcely two months since the GAZETTE chronicled with cut and accompanying biographical sketch the death of the veteran banjoist, George H. Coes, which occurred at his Cambridge home, full of years and professional honors. In the University City also, on Saturday last, May 29, "Tommy" Glynn, the famous banjoist and artist of the present day, passed away at the Cambridge Hospltal, after only a week's illness from typhoid fever, aged only about twenty-six years. His death will come as a shock to his friends and acquaintances, many of whom were not even aware of his illness. Thomas E. Glynn was a brilliant artist, and his early death, with what should have proved a notable musical career ahead of him, will be deeply deplored by all who knew him.

There is a species of "yaps" who lay claim to musical abilities of the higher sort by inditing ill-written scrawls to the editor, which they sign "Prof." So-and-So. They make us editors very tired, and when the tired feeling comes on after such an ebullition of genius we feel like taking to the woods right off. May their tribe decrease.

Our readers must not overlook the cold fact that the GAZETTE is an advertising medium whose claims cannot be too lightly estimated. Our little paper circulates everywhere almost, in fact, from "Africas sunny fountains to India's coral strand," and not to mix the figure of speech too much teachers, players, managers and everybody should climb on the band wagon without further delay. A little money thus judiciously invested goes a great way and the returns are not always readily seen even when their results are being felt.

We refer our readers to the advertisement on the cover of the GAZETTE of the Howe-Orme guitars, mandolins and mandolas. These instruments are a comparatively recent thing on the market, but they are in great demand and Elias Howe and Co. are way behind on their orders for these instruments.

Thomas E. Glynn's latest composition, "University Grand Waltz, for banjos or for banjo and piano, is selling like hot cakes. Published by the L. B. Gatcomb Company.

The manufacture of banjos, mandolins and guitars is going merrily on. These instruments are certainly in demand. Apropos to this the "Bay State" factory has taken on several new hands to comply with the demand for these well-known instruments.

Now is a good time to buy one of the all aluminum mandolins to take on your vacation trip. Change of weather has no effect on them whatever. Made by the Hutchins Manufacturing Company, Springfield, Mass. L. B. Gatcomb Co., Boston, agents.

June, the summer month, is once more with us, and the concert program will now give way to the lighter music of the seaside and mountain resorts Our musicians will hie themselves thence with others and combine, as the others perchance may not, pleasure and profit in ther outing.

ARE MUCH PLEASED WITH IT.

DIGHTON, MASS., May 10, 1897.
L. B. GATCOMB:

Dear Sir—The May GAZETTE arrived yesterday. I find it very interesting, and fine music—"big value for small money." Is something attractive. I hope you will make a success of your new venture (50 cents per year.) If it does not pay in one way try it in some other. "We will see you through all right."

Yours truly,
O. R. BABBITT.

JERSEY CITY, N. J. May 11, 1897.
L. B. GATCOMB CO.:

The GAZETTE is "ahead of the times"—this issue.

JOHN A. MADSEN.

"Gatcomb's Musical GAZETTE" appears much improved by the addition of colored covers It is a good, worthy magazine for banjo, mandolin and guitar players. Subscription is only 50 cents, and It should have a very large subscription list.—*The Musical Courier.*

"Gatcomb's Musical GAZETTE, published by the Gatcomb Co., of Boston, improves with every issue. The April number is a distinct improvement on its predecessors. —*John C. Freund's Musical Trades.*

From W. J. Dyer and Bro., St. Paul, Minn: For two mandolins, guitar and piano, "Belle of the West" (Schottische) by Liberati, 75 cents; "Belle of the North" (two-step), by Ida Groff, 60 cents.

From Brooks and Denton, New York: For two mandolins and guitar, "Herald Square March," by J. A. Silberberg, 40 cents; for piano, "La Gracile" (gavotte) by Paul Rubens, 50 cents: vocal, "Then Mamma Kiss Papa for Me," by Will Lyle, 40 cents; "The Same Sad Story" by Dave Reed, 40 cents.

From C. L. Partee Music Co., Kansas City: For banjo, "De Coontown Jubilee Cake-Walk," by C. L. Partee, 40 cents: "Onoko Two-Step," by Acker, 30 cents; for two mandolins and guitar, "The Forest King" (march), by Van L. Farrand, 50 cents.

From Charles A. Brutting, Cincinnati, O.: Vocal, "Molly O'Moore," by Pauline B. Story, 50 cents.

From C S. Minter, Little Rock, Ark.: For banjo, "Bass Solo Waltz," by Minter, 40 cents; for mandolins, banjos and guitars, "Sounds from Arkansaw," by Minter, 50 cents.

From Van L. Farrand, Menominee, Mich.: For two mandolins and guitar, "The Story Teller Waltzes," by Farrand, 75 cents. "Oakwood Beach Two-step," Farrand, 50 cents.

John H. Williams, Hartford, Conn.: For guitar, "The Blackbird" (waltz romantic), 30 cents.

From Walter Jacobs, Boston: For two mandolins, guitar and piano. "O. K. Collection" (each part separate) first mandolin, 75 cents; second mandolin, 75 cents; guitar acc, 75 cents; piano acc., $1; by Walter Jacobs.

For two mandolins and guitar, "Vienna Mabelle, Jacobs, 40 cents; "Largo," arr. Jacobs, 40 cents; Æolian Polka," Bidez, 40 cents; "Passing of the Guard," arr. Jacobs, 60 cents; "Love's Dreamland Waltzes," arr. Jacobs, 60 cents; "Boccaccio March," arr. Jacobs, 40 cents; "Chorus from Lohengrin," arr. Jacobs, 40 cents: "Prison Song" (from Il Trovatore), arr. Jacobs, 40 cents, "The Heart Bowed

Down," arr. Jacobs, 30 cents; piano accompaniment to any of the above.

For two mandolins and guitar, "Then You'll Remember Me," arr. Jacobs, 30 "Cavelleria Rusticana" (intermezzo), 60 cents; "Song of the Nightingale, arr. Jacobs, 30 cents.

From George Barker, Boston: "Guitar Solos for Amateur and Advanced Players," by Barker (in six collections), 60 cents each.

From Jean White, Boston: For guitar, "Waltz Facile" (Mazourka Tyrolese) by C. J. Dorn, 30 cents; "Contentment," Dorn, 30 cents; "Barcarolle," and "Dream," Dorn, 30 cents; "On the River," Dorn, 30 cents; "Airs from Elisire de Amour," arr. Dorn, 30 cents; for two mandolins and guitar, (gavotte) "Shower of Roses," by Le Barge, 40 cents, "In Love with a Coon" (schottische), Wheeler, 50 cents; march "Amazon," Le Barge, 40 cents; "La Czarina," arr. Le Barge, 60 cents.

From White-Smith Publishing Co. For mandolin and guitar, "The Briar Rose," by E. H. Bailey, 40 cents; "Melodie in F" Rubenstein, arr. Plante, 25 cts.; "Jack and the Bean Stalk," arr. Barker, 40 cents; "El Lillelo" (danza), arr. Plante, 25 cents; "Forest Flowers Waltz," by J. Harry Gould, 35 cents; "Stock-brokers Quick-step." by George Barker, 30 cents.

From L. D. Burford, Toledo, O.: "Scales and Exercises for Banjo, by Burford, 75 cents.

From Frank Bush, Belleville, Kan.: Vocal, "Lost Ship Waltz Song'" by Frank Bush, 60 cents.

From John W. Grant, New Glasgow, N. S.: For two banjos, "Flight of the Fairies" (mazurka), by J. W. Grant, 40 cents.

From H. N. Magee, Brooklyn, N. Y: For piano, "Brooklyn Life," (two-step) by Charles R. Muller, 50 cents.

From Robert Buechel, St. Louis. Vocal, "The Checker Board of Life," by Buechel, 50 cents.

From E. B. Guild, Topeka, Kan.: For two mandolins and guitar, "The Grenadiers," by W. H. Graham, 70 cents.

From Wm. C. Ott & Co., Beaver Falls, Pa.: Vocal, "Life's Voyage" (waltz song), by J. S. Duss, 50 cents; "Blue Eyes," (waltz song) by R. T. Townsend, 40 cents; for three mandolins and guitar, "Blue Eyes," 50 cents; for guitar solo, 40 cents.

From Alfred Chenet, Boston: For guitar, "La Bostonese" (gavotte) and "La New Yorkaise (waltz), 30 cents.

Beginning next season, the Khedive's theatre at Cairo will give operas only in Italian. Four years ago the majority in favor of French troupes was ninety. This year Italian was preferred by the subscribers by one vote.

Banjo .... Picks.

Mr. William Horan of Roxbury, Mass., is one of the best amateur banjoists to be found anywhere.

One has but to watch the interest shown by an audience when a banjo soloist is due to appear to appreciate the popularity of the instrument.

Mr. Johnson Bane, the noted guitarist, gave a highly entertaining recital at the studio of J. Earl Rabe, 50 Columbia Building, Columbus, O., Thursday evening, May 6.

Polk and Kollins, classical banjoists, are among the greatest hits in the banjo line that have appeared at Keith's New Theatre here. They hold their own against all new-comers.

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Columbia Building, Columbus, O., where he located April 10. Mr. Rabe marked his advent by a guitar recital by that master of the instrument, Mr. Johnson Bane, notice of which appears in our concert column. We wish Mr. Rabe success in his new field.

Mr. H. F. Odell, the well-known musician and leader of the Euterpe Club, has twice within two weeks' time, had his Tremont street studio overhauled by thieves, or more likely a thief. The latter got $40 in cash on his first visit and about $50 worth in various articles which he "lifted" on his second call. Mr. Odell has instigated a sharp investigation.

Read page seven of the GAZETTE.

The Amberside Trio, and the Euterpe Orchestra under the direction of Miss Monroe of the Ambersides, gave a pleasing concert at the Odd Fellows' entertainment in G. A. R. Hall, Chelsea, April 26th. The mandolins caught the house.

"Mr. Byron, who is one of the few who can make a banjo sound sweetly musical as well as enlivening, played very entertainingly "Love and Beauty Waltzes."—*Newburyport News.*

The Boston Banjo Club is the latest amateur aspirant for musical favors. It is composed of old pupils of Miss Maude A Emerson, the well-known musician and member of the Amberside Trio, nine members in all. They have played two or three engagements lately with gratifying success, their most recent appearance being at Gymnasium Hall, St. Botolph street. They have several engagements ahead.

Senor Francis Argueso, who is now located at 80 Wall street, New York, was a recent caller at the GAZETTE office. He has just returned from another trip to Cuba. Mr. Argueso speaks in high terms of the Louis Tocaben Club (mandolin, guitar, flute and piano) of New York, of whose playing he has been a listener.

Mr. Joe Donovan, the promising young Boston banjoist, was a feature at the benefit Tuesday evening, May 25, at the Dudley Street Opera House, to Mr. John Quigley, "the newsboy tenor."

Mr. E. E. Stackpole, of Arlington, is a young banjoist who will make his mark if assiduity counts for anything. He puts in nearly a third of the twenty-four hours in practice on this instrument.

Mr. G. P. Long, a banjoist of recognized ability and experience, will join the Euterpes this summer as a permanent member, and will be its soloist on that instrument. He has already filed several engagements with them.

Charles T. Grilley has been engaged to give four recitals at the Winona Assembly, Indiana, in July. He will also have charge of the elocution department there during July and part of August.

CORRESPONDENCE.

HENDERSONVILLE, N. C., May 17, 1897.

L. B. GATCOMB, Esq.:

Dear Sir—I am away up among the clouds in Hendersonville, N. C., one of the prettiest mountain towns in the United States (2,252 feet above sea level), "pushing the banjo, guitar and mandolin along." Have a good class and am adding to it every day. Am doing what I can towards popularizing these instruments in this section of the South. The scenery here is something grand, and the climate one of the best for summer in this country as it is always cool and invigorating. Some of the hardy mountaineers and "moonshiners" of the old North State are certainly "studies from nature." We are only 21 miles from Asheville, N C., where Vanderbilt's famons mansion "Biltmore" is located. Here, as nearly all other places in the South, stringed instruments are played very little except by ear.

Wishing you success I am fraternally,

W. B. LEONARD.

MUSICAL WORLD.

The band at Plaistow, N. H., has voted to change its name from "Hunkins" to the "Granite State" band. The new name is certainly more musical, "and the Band still plays on."

The Turkish court pianist receives $3,000 a year for his services, but he is temporarily suspended every time he plays a tune the Sultan does not care to hear.

The last year has been marked by an unusual number of deaths among prominent musicians; and Johannes Brahms, who died last month, is not the least famous in the list. Brahms is best known in this country by his unique Hungarian dance tunes, but his indefatigable industry produced many more works of equal value, his German Requiem being one of the most remarkable productions in modern music.

Miss S. A. Boynton, who had been in the piano business in Lynn for the past twenty years, committed suicide recently, on account of financial troubles, by drowning off Marblehead Neck. She declared that should her business become at any time a failure her body would be found in the Atlantic Ocean.

The nineteenth convention of the Music Teachers National Association will be held at the Grand Central Palace, Lexington Avenue and Forty-third street, New York, June 24th to 29th inclusive. The subjects to be discussed, the musical attractions secured, the large and comprehensive musical exhibit, and the educational features, combine to make this one of the most auspicious occasions ever known to American musicians.

C. A. Barber of Salem, O., claims to have a violin that was made in 1414, and believes it to be the oldest in the world.

GRACE NOTES

Tommy — "Maw, what are the early Christians?"

Mrs. Figg—"A man who gets up and builds the fire for his wife to get breakfast ought to have a right to the title."—*Indianapolis Journal.*

Mrs. C.—It is said that the ear of the cat is very sensitive; that it can hear a a sound a long distance."

"Why in thunder, then, do they have to make so much noise at night when talking to one another?"—*Yonkers Statesman.*

"It runs from here to the rear of the store, and thence to the fifth story, where the cashier receives it," the clerk explained.

"By gosh! I guess Mandy was right when she told me this was the store whur a little money went a long ways —*Indianapolis Journal.*

Quoth a medical student named Proctor
As he staved off a creditor's letter,
"Though I am not known as yet as a Dr.,
I am far too well known as a Dr"
—*Harvard Lampoon.*

"Do you know—That marriage is a failure when the man handles all tbe assets and the woman all the liabilities? That the preacher tells you that you should marry for love, and yet he often married for money?"—*St. Louis Globe Humorist.*

Assistant Editor—"There's nothing to fill the column, sir."

Editor—"Tell the foreman to set a lot of type at random, and we'll call it a Scotch dialect story"—*N. Y. Tribune.*

Mr. Bright—"I don't see why Greece don't try a naval battle; she'd be sure to win."

Mr. Dull—"How's that?"

Mr. Bright—"Why I never heard of a Turkey being any good on the water, but Greece will always float."—*Boston Ideas.*

"It's a strange thing," said Willie Washington, "every time I try to sing my dog howls."

"Yes," replied Miss Cayenne, "I have always thought that dogs ranked almost with human beings in intelligence."—*Washington Star.*

He—"Can you play 'The Maiden's Prayer,' Miss Wayback?"

She (with alacrity)—"Oh, yes!"

He—"Well, please don't."—*Somerville Journal.*

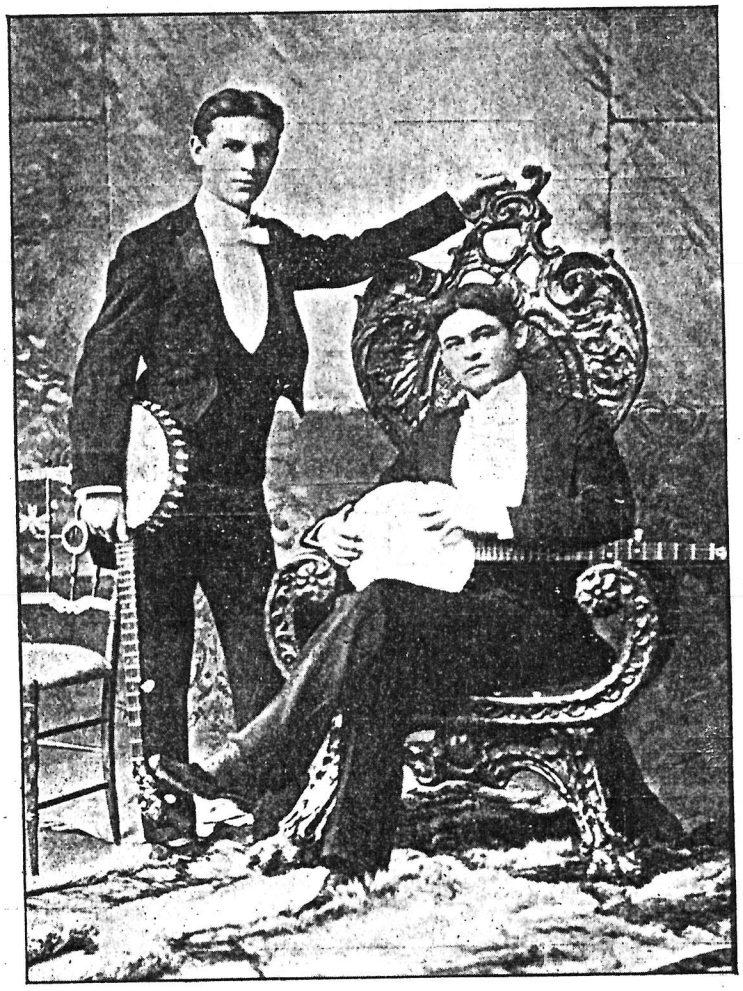
Bacon—"Did you hear Tenner reach a high note?"

Egbert.—"Yes; I heard him at the dentist's the other day, when he was having a tooth pulled.—*Yonkers Statesman*

MAYS & HUNTER,

AMERICA'S WONDER BANJOISTS

NOW TOURING ENGLAND.



Send for illustrated Catalogue, also Price List of our publications for Banjo, Mandolin and Guitar. . . .

See what . . . Mays & Hunter say of our Three Octave Banjo "The Lansing." . .

Chicago, April 30th, 1896.

Messrs. L. B. Gatcomb Co., Boston.

Dear Sirs: The "Lansings" are still in fine condition. The weather does not affect them at all. With the "Lansings" we can be heard above any orchestra with ease even in the largest Theatres.

Yours, MAYS & HUNTER, (Fields & Hanson Co.)

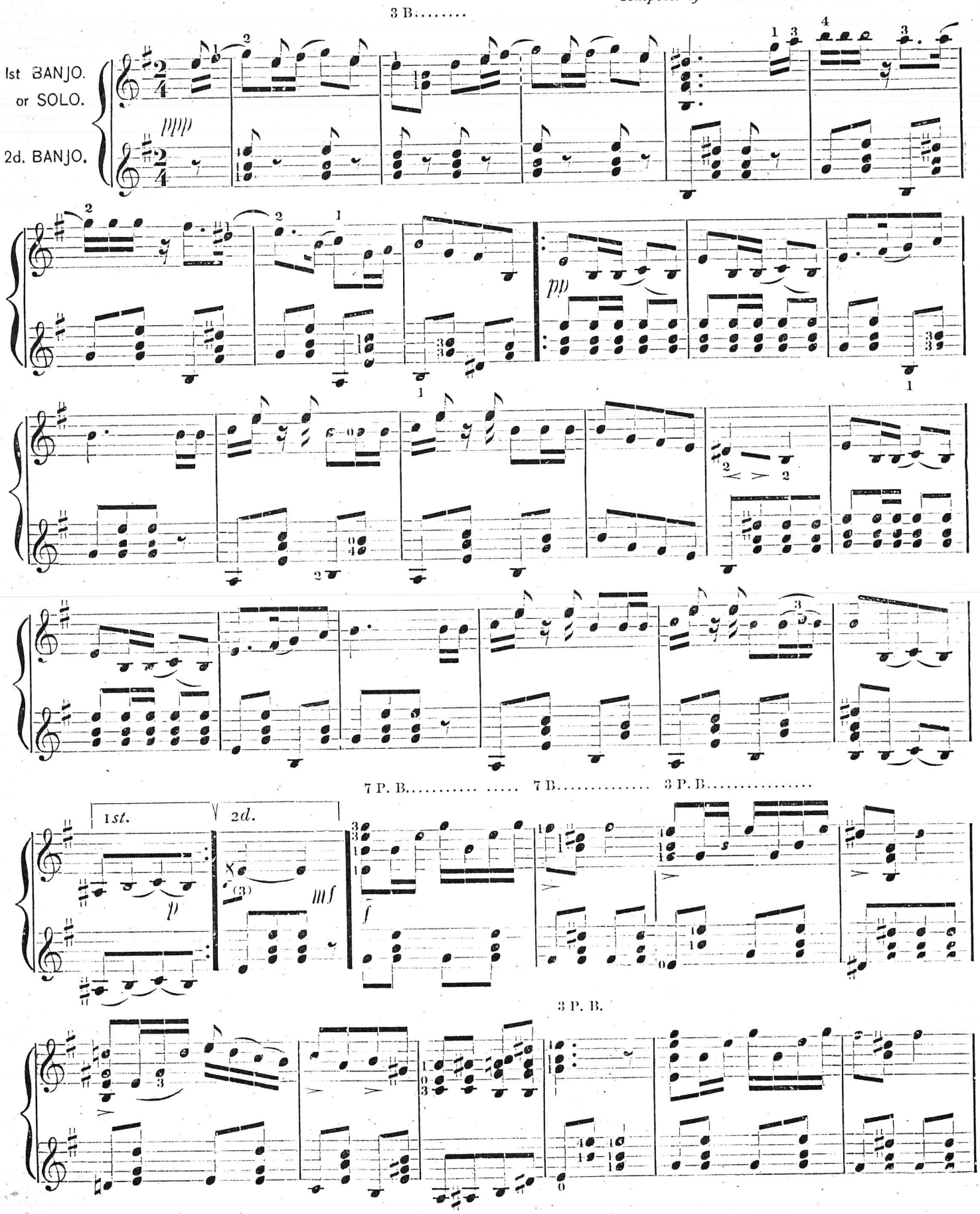
L. B. GATCOMB CO., Boston, Mass.,

Sole Owners and Manufacturers.

10

PRIDE OF THE SOUTH.

(PATROL.)

By GEO. L. LANSING.
Composer of "The Darkies Dream," etc, etc.

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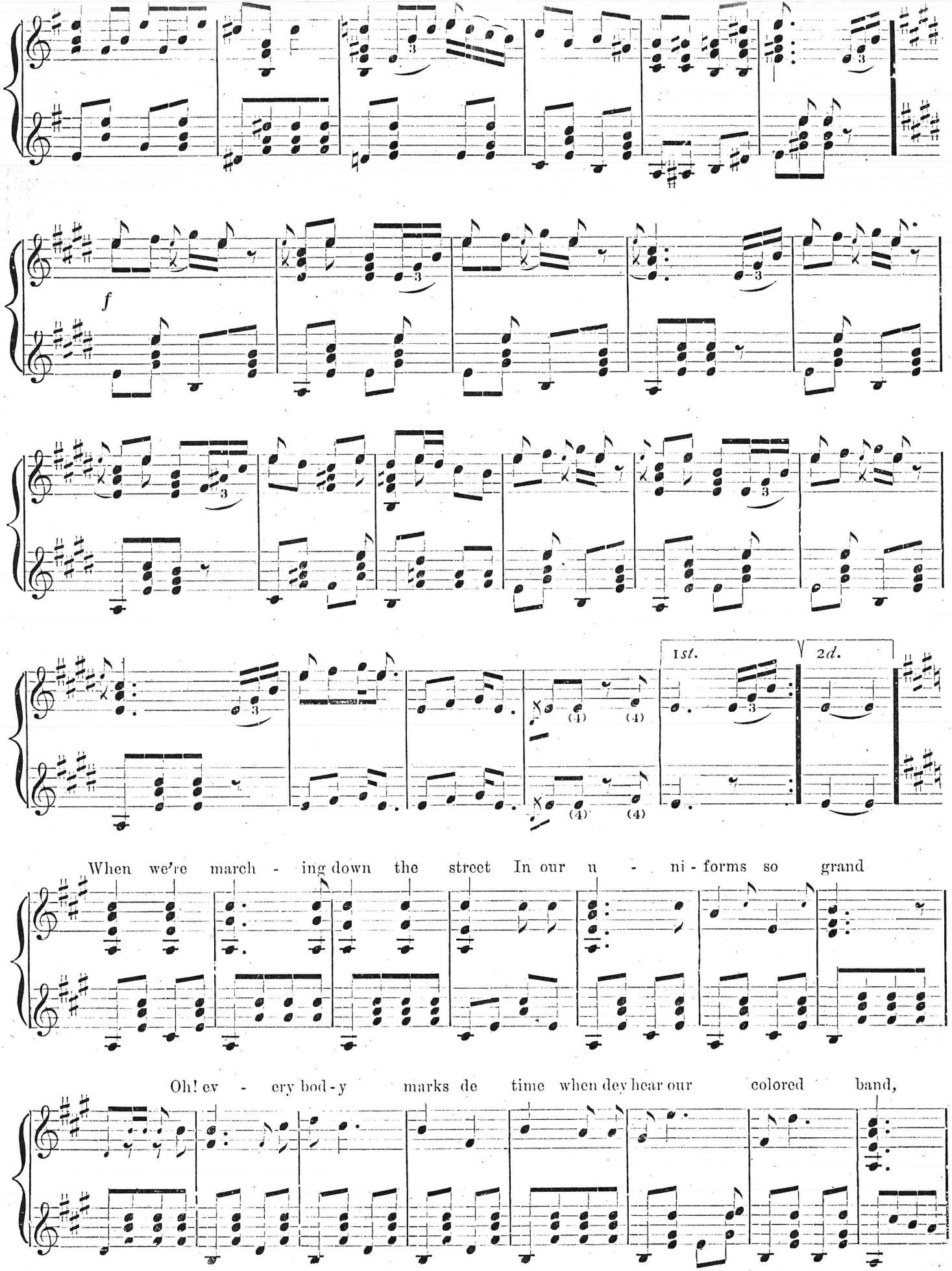
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1st.
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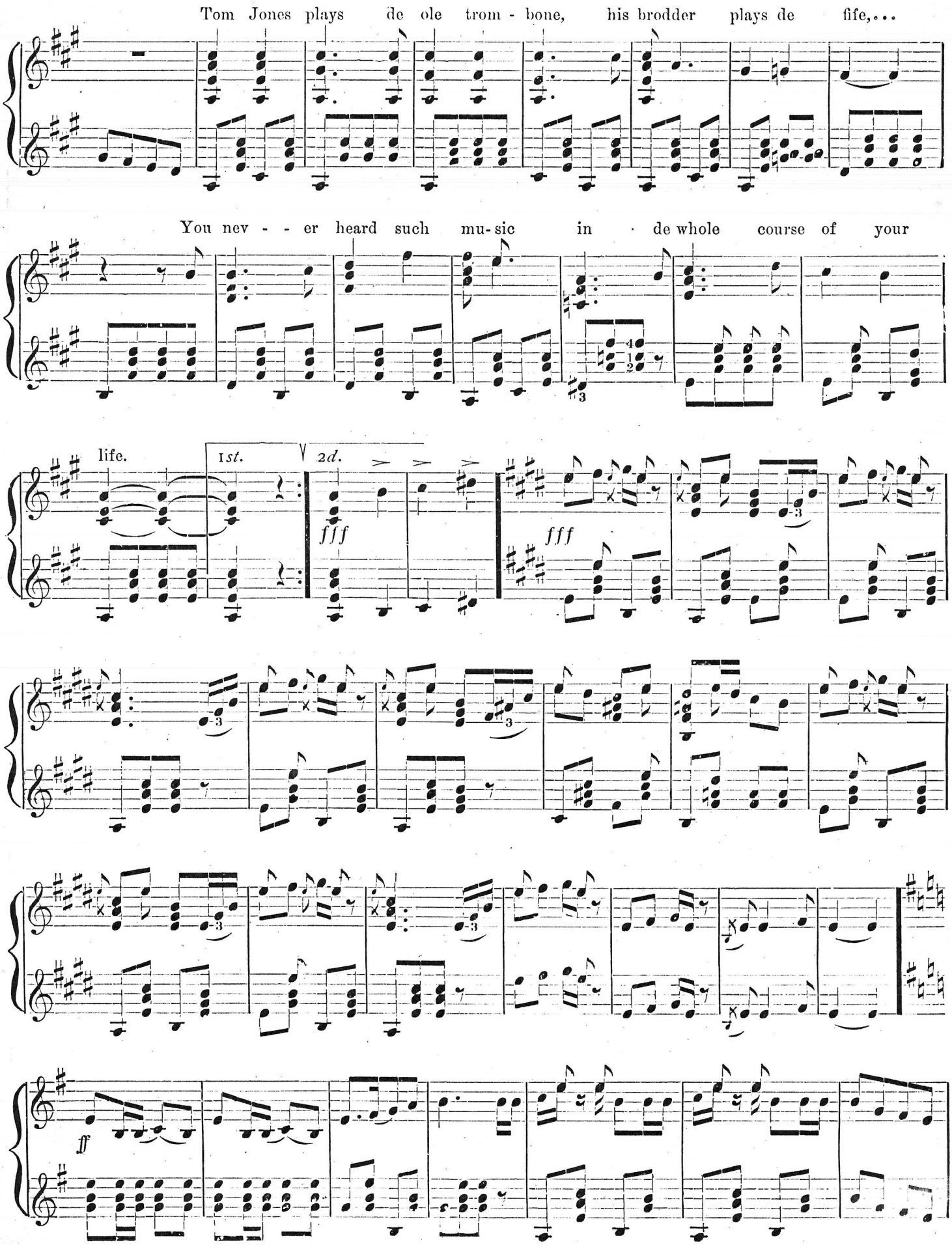
When we're march - ing down the street In our u - ni - forms so grand
Oh! ev - ery bod - y marks de time when dey hear our colored band,

Tom Jones plays de ole trom - bone, his brodder plays de fife,...
You nev - - er heard such mu-sic in · de whole course of your
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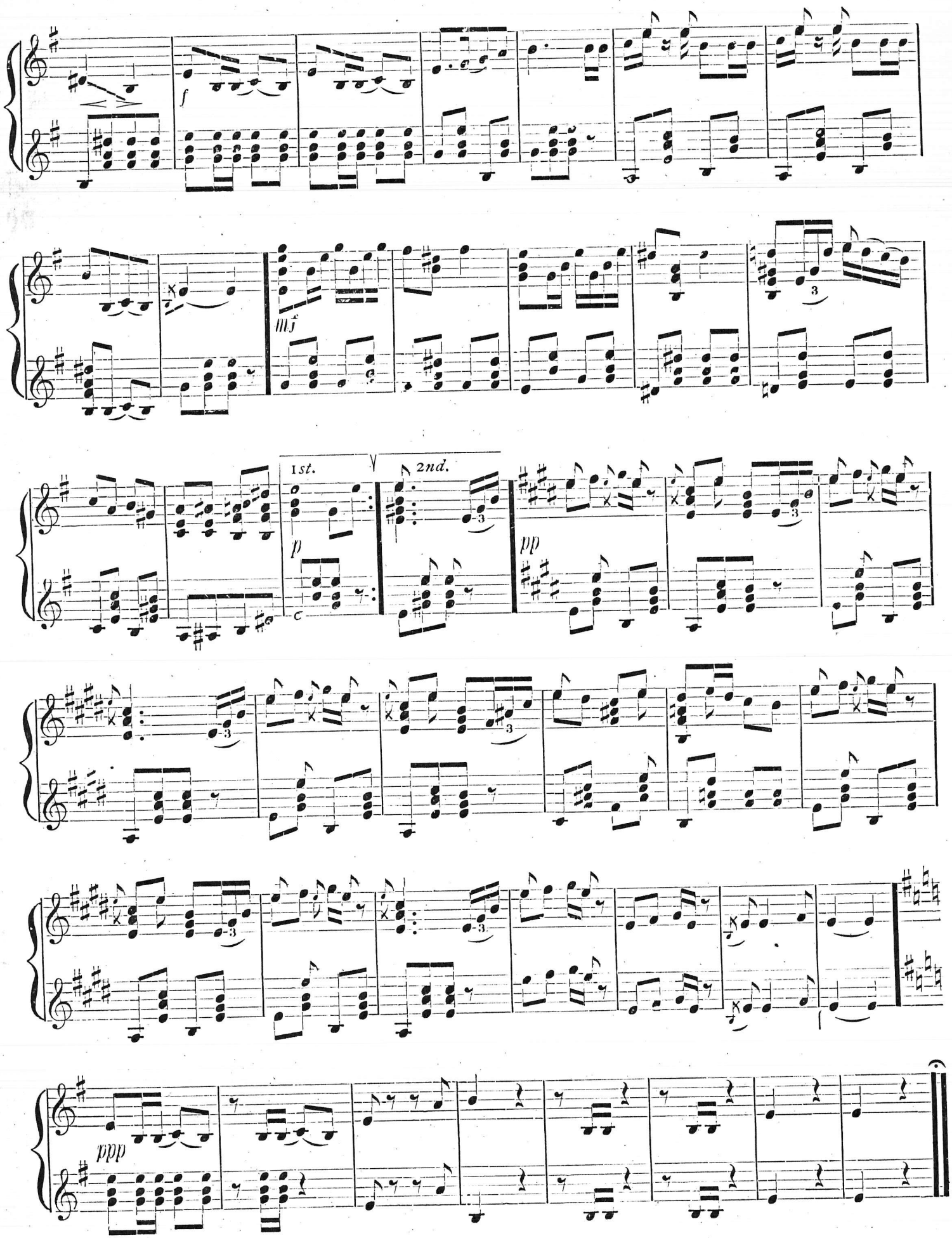
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"Bay State" Instruments.

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THE "BAY STATE" Instruments are pronounced by the greatest experts in America to be the highest achievement in tone, quality and in beauty of design.

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AT THE
Principal . . Expositions.

The only winners of American Gold Medals.

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AND
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EVERYTHING IN THE
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INSTRUMENT LINE;

and musicians will find it to their advantage to

Send for Our
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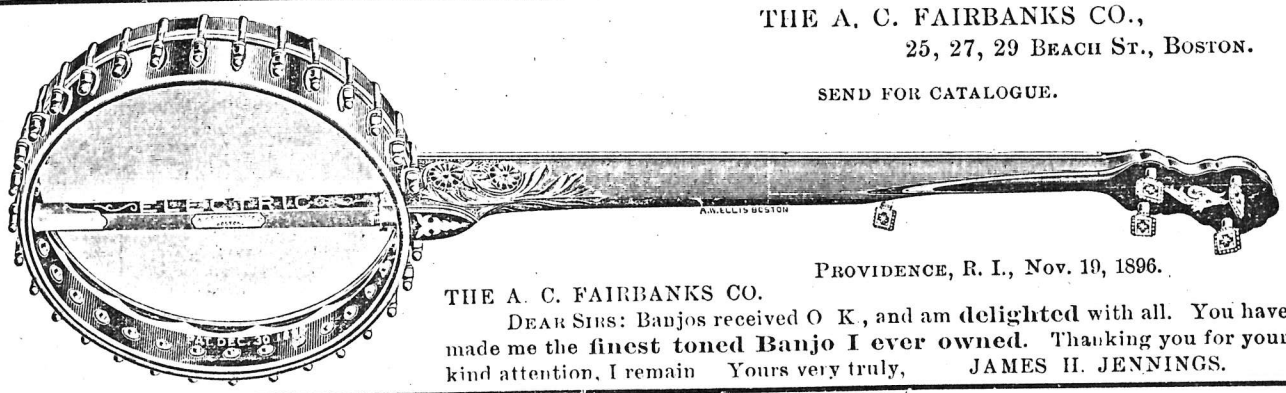

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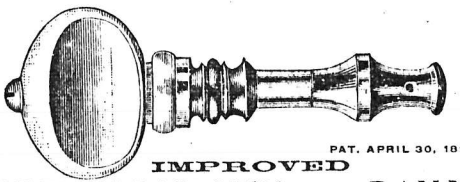

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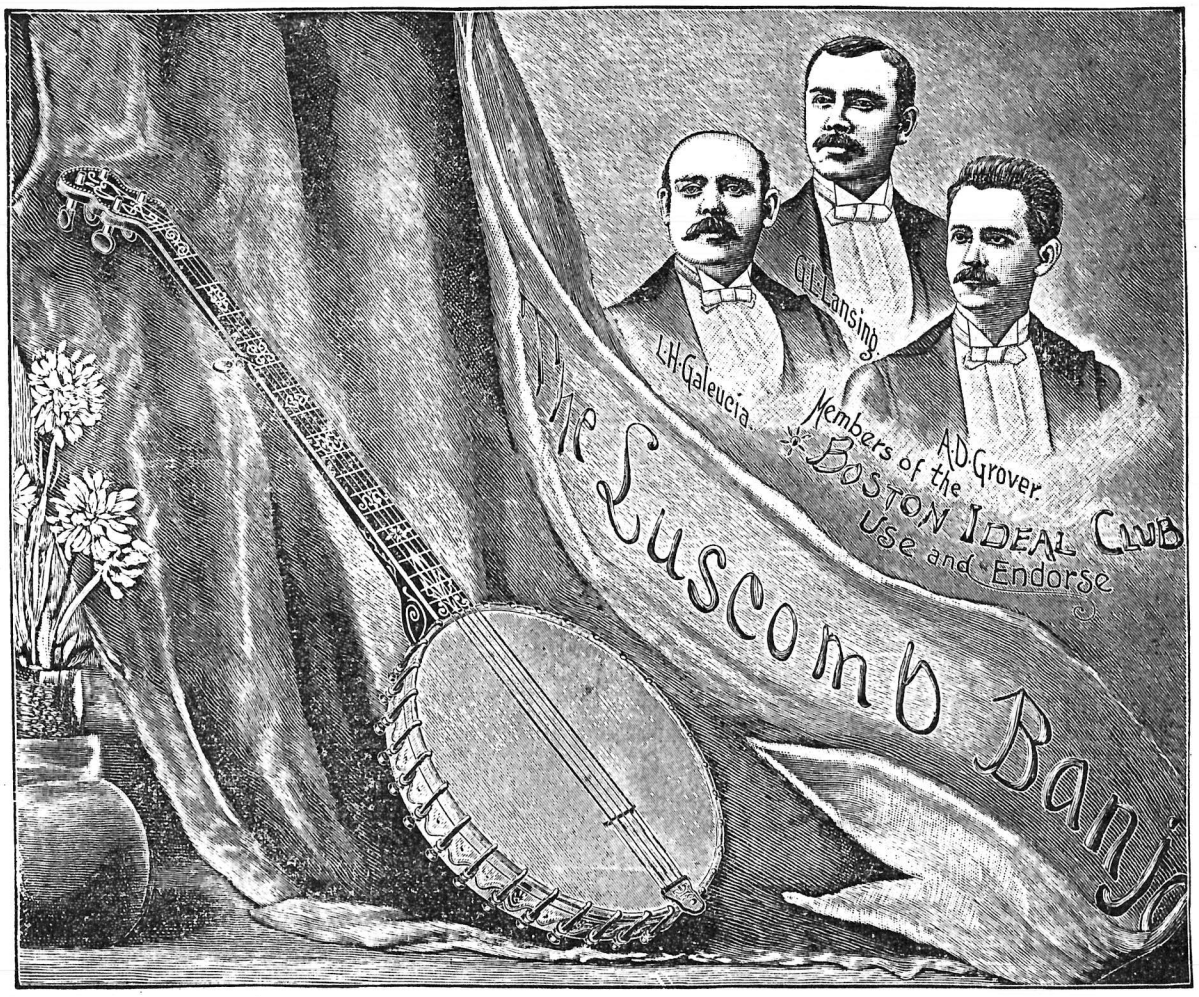

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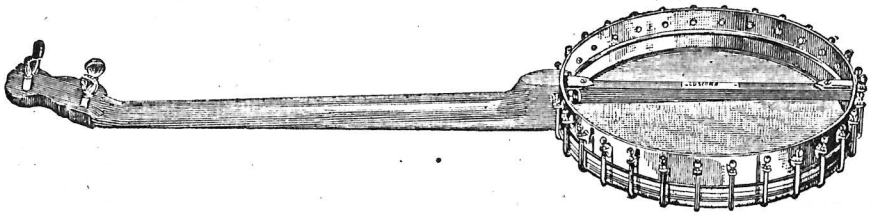

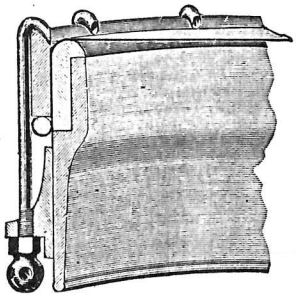

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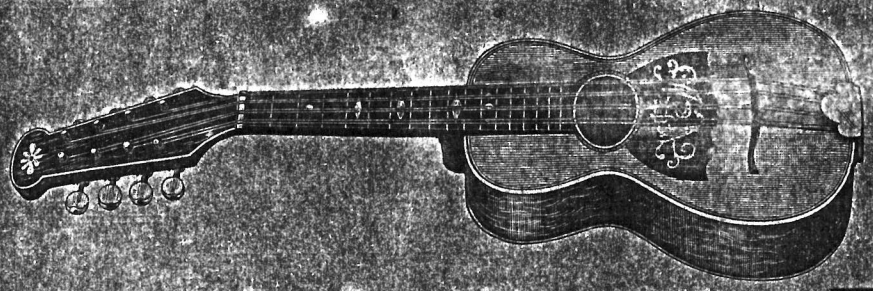

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